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Ceramics

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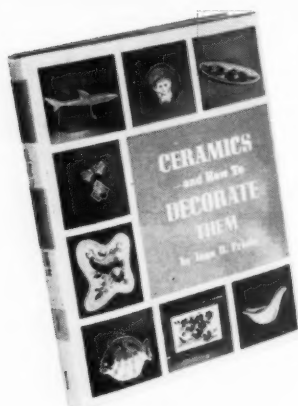
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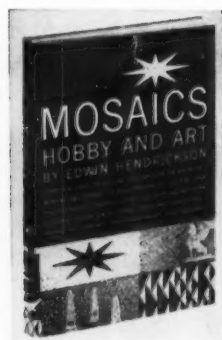


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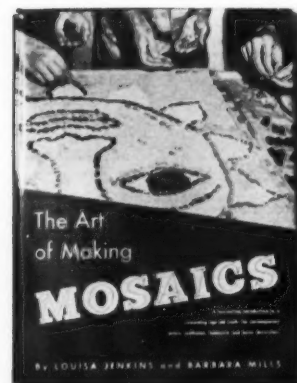
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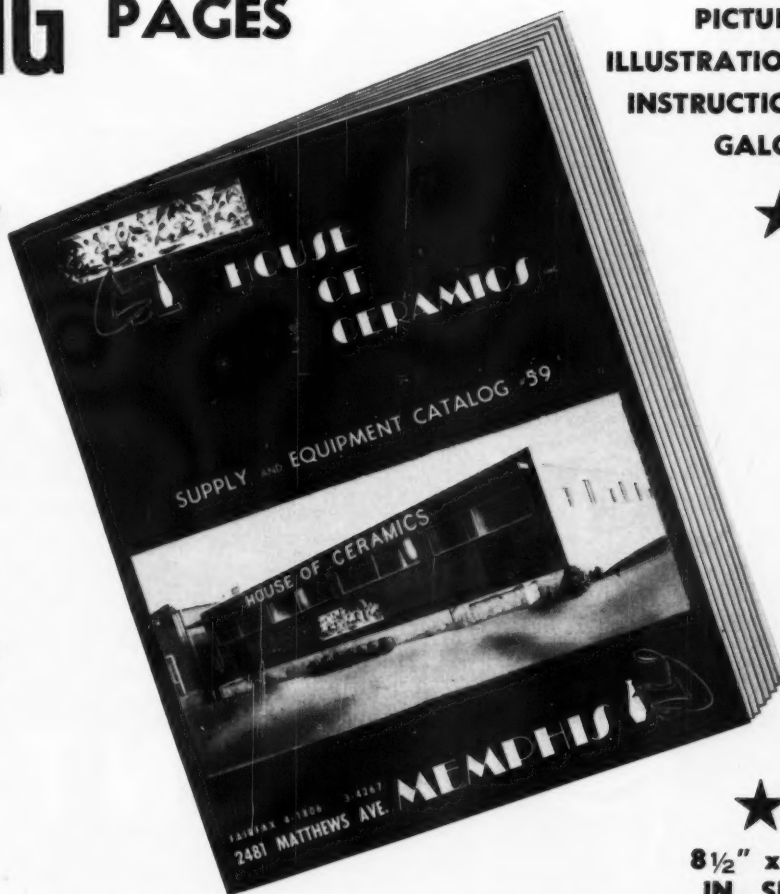
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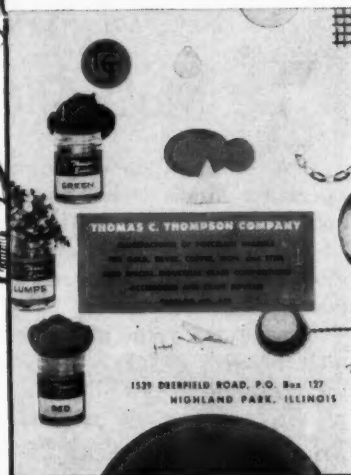
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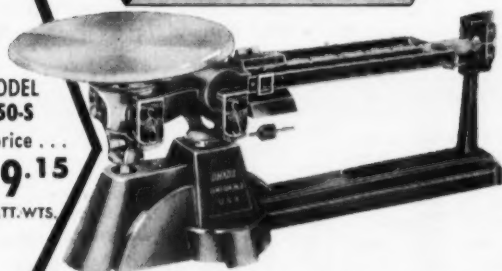
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Letters

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DOROTHY M. FULDNER
Lake Worth, Fla.

Last month we introduced an article on the subject of glass sagging and stated there could be more if reader reaction was encouraging enough. The above letter is representative of the many dozens begging and threatening for more. There'll be more.—Ed.

RE: CM SAMPLES

The [friend] of whom I recently wrote asking you to send a sample CM liked your magazine best of the three which she asked to see, so I'm enclosing a check for a gift subscription for her . . . Thanks for the samples.

ALICE GUTTER
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"JUDGING ETHICS" CONTINUED

Dear Carlton: This is prompted by your letter "Ethics at Wichita" published in CM, [May 1959]. It is not a reply, but a further observation.

To me the essential factor common to prize-winning pieces at Wichita, Miami and other shows, plus a "national policy for all craftsmen" by the American Craftsmen Council is a lack of uniqueness and a lack of courage. These are two ingredients of the human being that are seldom found in this age where emphasis is upon conformity. Whoever was instrumental in bringing the work of Pete Voulkos before the public eye years ago is a person who deserves credit. This juror was an accepting and courageous person.

I agree completely with what Pete stands for personally in his own creative expression: I mean *honesty* to one's self. I am afraid much criticism of him and his work could stem, in others, from a fear to be as honest.

Jury members are often craftsmen too, and as human beings are subject to the same fear to stand up courageously and think and feel for themselves.

It is much easier to follow a "mode"—for instance the Voulkos mode. It has happened before (years ago) with Glenn Lukens, Arthur Baggs and Tony Prieto. And it will happen in the future. Few jurors, as well as few craftsmen will have this courage to deviate from the accepted mode and express their true feelings in creating or in selecting. Thus a static "national policy for craftsmen" can develop.

Other craftsmen who have achieved an

Continued on page 16

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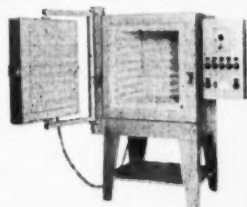
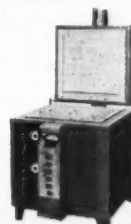
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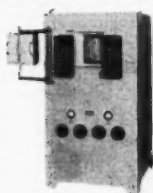
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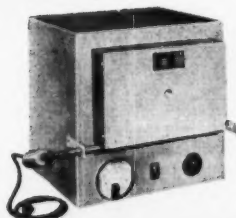
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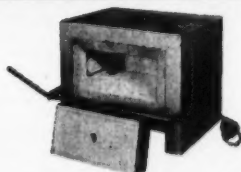
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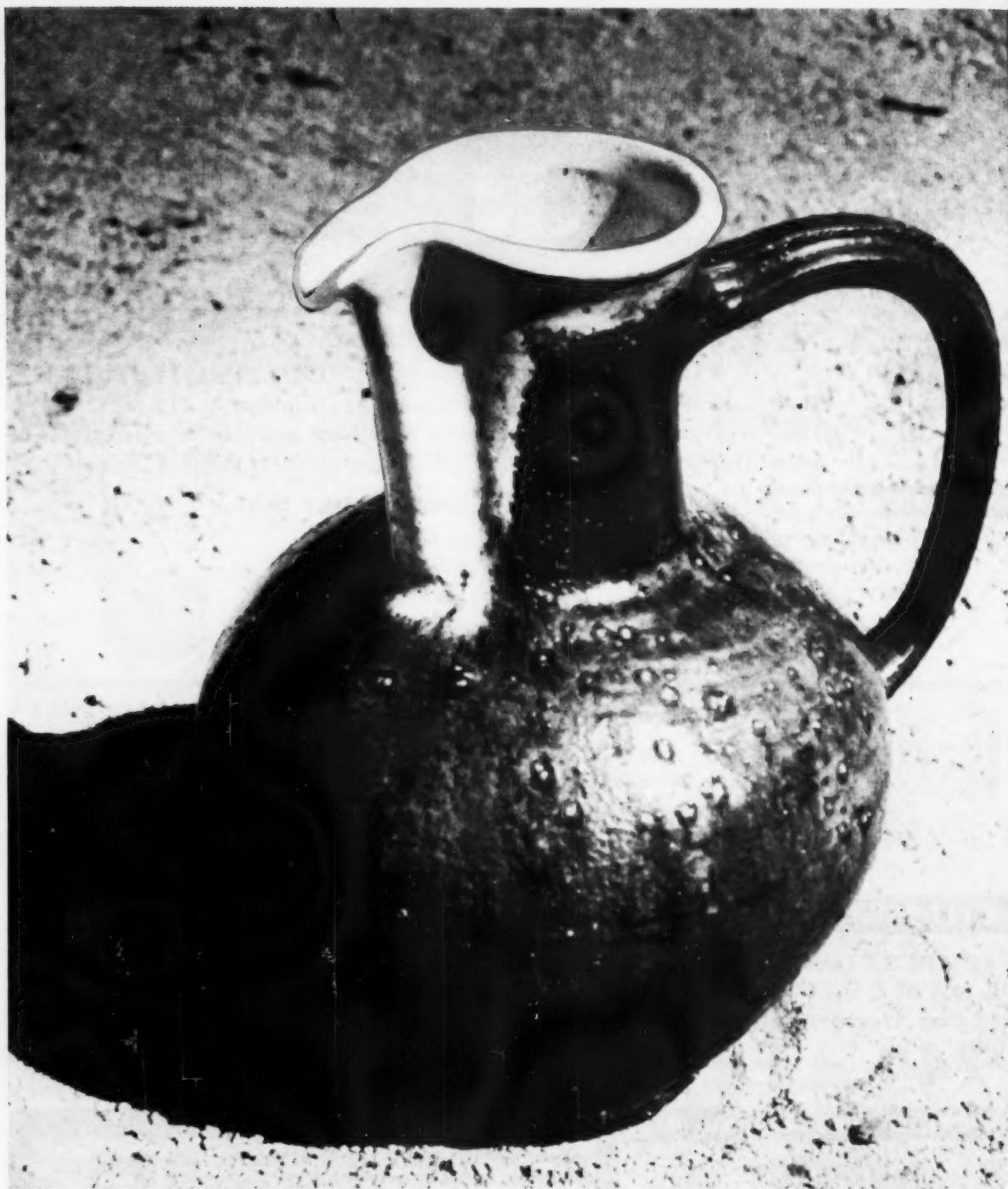
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CM'S Pic of the Month: This stoneware jug, a favorite of its creator, Dean Strawn, is in constant use in his home. Fifteen inches high, it was wheel thrown from a heavily grogged stoneware body and oxidation fired at cone 8. The rich brown color—similar to the browns of the Tang dynasty—contrasts dramatically with the white glaze that was poured inside and over the throat. Dean Strawn received his training at UCLA and has worked under Marguerite Wildenhain, Hamada, Leach, Ball, Voukos and others. For the past 11 years he has been teaching at all levels of age and interest—children, adults and serious college students. The 39-year-old potter lives with his wife in Riverside, California. Currently he is a consulting artist integrating the needs of architects and their clients. In addition he is busily engaged setting up a studio and gallery.

Q *Answers to* Questions

Conducted by the CM Technical Staff

Q Where can I buy the "soft" brick that is used for making molds for the slumping and sagging of glass? Does this have a proper name? Is it very costly?—M.R.D., Augusta, Ga.

The soft, friable brick, so easy to scratch and gouge, is called *lightweight insulating brick*. This is the kind of brick used in electric kilns as well as others. It should, therefore, be available from most ceramic suppliers. All kiln manufacturers have them on hand; if your local supplier does not carry them, have him write to the kiln manufacturer he represents for a supply. They are not expensive.

Q What is the best binder to use in a glaze? I have heard of using Arrow glue, dextrine, gelatine, gum trag, syrup and honey. How much do you use per gallon?—V.O., Tifton, Ga.

Any of the above can be used, but none of them are as good as the synthetic gums now available. These come under the name of CMC, Methocel and a variety of trade names (such as Touch-O-Magic, etc.). The "binders" you list will all spoil unless a preservative is added, and those containing sugar will attract insects.—KEN SMITH

Q I saw a mosaic that showed a great variety of colors—blues, black, oranges, etc.—however, the pieces were not glazed. How was this done?—Mrs. O. P. Washington, D.C.

Clay or clay bodies can be colored just like glazes and underglazes can be colored. Any ceramic colorant, such as the coloring oxides, can be used for this purpose. Specially made "body stains" in a wide variety of colors

Continued on page 12

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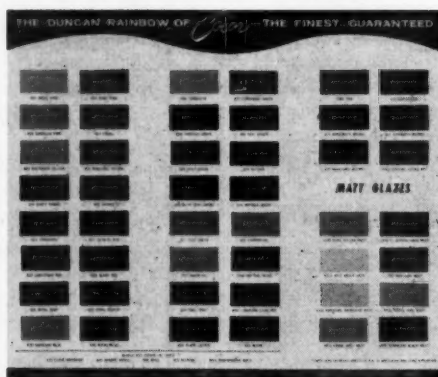
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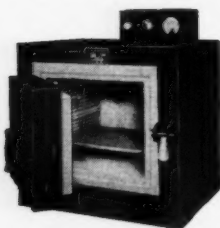
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Q *Answers to* Questions

Continued from page 11

are available from most suppliers. You can prepare either speckled or smoothly colored bodies by your choice of colorant and also by the amount of mixing you use.

Q *How do I go about laminating a piece of copper to a piece of fired ceramics? I cleaned the copper, put it on the flat ceramic surface, laid a piece of clear glass over it all and fired to cone 016. I cannot truthfully say that nothing happened because quite a bit did happen—but nothing I care to brag about. Have you some suggestions?—H. D., Middleboro, Mass.*

This cannot be done! If you want to put a piece of copper on a piece of ceramic, complete each separately and then glue the copper where you want it. Glass will not adhere to copper (you need a specially prepared copper enamel) and a piece of copper cannot be fired to a ceramic surface.

Q *Is there some way I can glaze Jordan clay without crazing at cone 06?—J. R. W., Allentown, Pa.*

Jordan is a stoneware clay and should be fired considerably higher than 06 to vitrify the clay and resist glaze crazing. It might be possible to bisque fire the clay at cone 5 or 6 and subsequently glaze-fire successfully at cone 06. However, if you want to glaze at cone 06 why not use an 06 body?—KEN SMITH

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.



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ANOTHER KIND OF PLIQUE A JOUR

I WAS BROWSING around the crowded storeroom of a Persian import house recently when a really fine piece caught my attention. It was a beautiful ceramic bowl, very thin and eggshell color, with an overall blue design in the center and a wide border. It looked like stained glass against the light. The bowl reminded me of an amusing enamel technique I dreamed up long ago and which I will try to relate to you.

This technique can be done with the copper completely covered with enamel and plique a jour areas in it; also, the metal can be left bare and the enamel used only as ornamentation. Silver and gold are good, and also *brass*! (The enameled areas are so small, each in a setting of its own, that the brass can't play its usual mean tricks on you.) The enamel will stay on without chipping if treated as follows.

We can use transparent colors which give us tiny stained-glass effects against the light. We can also use opaque enamel to get the effect of small stones in settings or we can use colors that do not suggest anything.

For both the overall enameled background and the bare metal one we start out the same. If you have chasing tools, use them. If you haven't, use the dulled point of a heavy nail and find a screw driver. These, or a drill, make excellent punching tools. A line-chasing tool or a screw driver will make slits, crosses or stars in the metal. Place the metal on a piece of wood that you won't mind discarding later. Then, according to your design, punch or drill small holes or slits into it. When you turn the metal over you will see that around the perforations the metal is raised, forming a setting for the enamel. If the metal is to stay bare, place the piece upside down. That means raised rims down on a trivet so that it is suspended in the air. Then fill the holes and indentations with transparent or opaque enamel.

Now fire the piece. If you do this correctly, taking the piece out of the kiln at just the moment the enamel has matured, you will find that it looks like a jewel in a bezel. I think that you will be pleased. Polish the metal and this will make charming jewelry. If the perforations were filled with enamel a light, placed behind the piece, will make it very attractive. (If you have overfired the piece you will not be at all pleased. The enamel will have gotten too soft and dropped onto your firing rack leaving you with just empty holes.)

In case the piece is enameled all over, spray the pierced article with water or gum solution and sift on flux and fire. If you want a multi-colored design, fill the holes individually. If you want the little windows all the same color, sift this color (transparent) over all.

I will give you a simple example. Make it all clear. Punch the outline of a fish out of the metal and use blue enamel over the entire piece, then fire. When held against the light there will be a sort of glowing blue stained-glass fish, swimming in dark blue waters. ●

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Raku

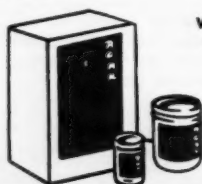
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Strictly Stoneware

Glaze-Making Materials (part 9)

by F. CARLTON BALL

THIS IS the concluding installment in this series on glaze making, which started in the September 1958 issue. If you have missed some of the articles back issues may still be obtained (see page 42).

LITHIUM CARBONATE (Li_2CO_3): On firing lithium carbonate becomes lithium oxide (Li_2O), a powerful flux with chemical properties similar to sodium and potassium oxides. Lithium is a great deal more expensive than either sodium or potassium, but since its atomic weight is 6.9 and sodium is 22.9 and potassium is 39.0, then one pound of lithium would equal four or five pounds of sodium or potassium without changing the volume percentage.

Lithium has not been used much in stoneware glazes, but it could work well. It opens up new possibilities for experiment. Its functions in a glaze are:

1. It is a powerful flux.
2. It increases the gloss and mechanical strength of a glaze.
3. Additions of $\frac{1}{2}$ to 2% make glazes more fluid and reduce pinholing.
4. Addition of $\frac{1}{2}$ to 2% will improve many bright glazes.
5. A small percentage addition of lithium should lower the firing temperature of bright glazes, but it may destroy matt glazes.
6. Because it is such a strong flux, more whitening, clay and flint can be used in a glaze, promoting stability and better colors with chromophores.
7. Blues, violets and grays are clearer and brighter with lithium in the glaze.

DOLOMITE ($\text{CaCO}_3 \cdot \text{MgCO}_3$): This is a natural mineral having equivalent parts of calcium and magnesium. If equal amounts of whitening and magnesium carbonate were blended, supposedly the effect in a glaze would be the same as using that amount of dolomite. This is not necessarily true, for the blend of the two elements that nature made in dolomite is superior and seems to work better in glazes than an artificial blend of calcium and magnesium. The functions of dolomite in a glaze are the same as the functions of whitening and magnesium carbonate as explained above.

TALC ($3\text{MgO} \cdot 4\text{SiO}_2 \cdot \text{H}_2\text{O}$): This is a natural mineral that contains three molecules of magnesia and four molecules of silica. This blend of magnesia and silica that nature made seems to be a superior glaze material than an artificial blend of magnesium carbonate and flint. Whenever both magnesium and silica are needed in a glaze, it is advisable to use talc. The action of talc in a glaze is considered to be like flux, even though there is much silica present. When 15% or 20% of talc is added to feldspar, the melting point of the mixture is several cones lower than that of the feldspar alone. Because talc

is a source of both magnesia and silica, its action in a glaze is that of both magnesium carbonate and flint as previously described.

COLEMANITE ($2\text{CaO} \cdot 3\text{B}_2\text{O}_3 \cdot 5\text{H}_2\text{O}$): This is a natural mineral that has two molecules of calcium to three of boron. It is used in glazes where both calcium and boron are desired as fluxes. It is extremely desirable to art potters because it is practically an insoluble source of boron, except for frits. Colemanite is a powerful flux.

1. It has a low coefficient of expansion which helps correct crazing in glazes.

2. It goes into combination easily with other materials.

3. It does not crystallize from fusion and tends to hinder the crystallization of other compounds.

4. It has a strong solvent action on coloring oxides and tends to make colors bright and clear.

5. It can act as an opacifier in a glaze.

6. A good quantity of colemanite in a glaze seems to make it a translucent, milky, opalescent blue.

7. An addition of colemanite to a matt glaze usually makes the glaze glossy.

8. A small addition of colemanite will lower the firing temperature of a bright glaze without changing its character too much.

9. It makes glazes flow when this quality is desired.

10. Colemanite and rutile together in a cone 10 reduction glaze will give a strange broken or mottled blue color.

Usually at some point in a potter's career, colemanite gives him quite puzzling difficulties with glazes. Since colemanite is a natural material, it is quite variable and this leads to some trouble. For example, glazes containing colemanite that gave excellent results for a long time seem to change overnight and ruin many good pots. Colemanite glazes that once were excellent might suddenly make a glaze crawl, and others containing colemanite may drop off the pot completely at low temperatures.

Such troubles can be traced by the potter to a different supply of colemanite from the one which previously had worked well for him. Perhaps the original supply of colemanite was used up and a new supply was ordered. It doesn't seem to make any difference whether the potter orders his colemanite from the same ceramic supplier or not; he still can have difficulties. If the colemanite causes trouble, get another supply of it to correct the trouble. Always test a new batch of glaze which contains a sizable quantity of colemanite. A supply of colemanite that does not work well in glazes containing a high percentage of colemanite does not seem to cause trouble in glazes where only a small quantity is used.

Continued on page 42

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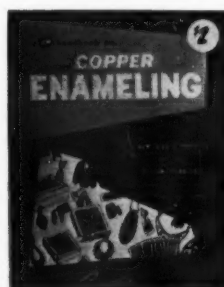
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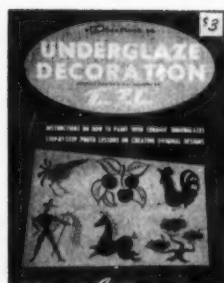
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Letters

Continued from page 8

inner integration and maturity, which is dynamic and which accepts change, will follow the Voukoses. And jurors of like make-up will fortunately follow and help point out to the herd of following sheep a new craftsman who dares to stand on his own two feet, regardless of where that leads him. Ultimately this is what we really admire and respect.

The thing goes on and on in cycles. I believe it will always be thus; but within this cycle a few people will shine out for the very things most of us desire but are afraid to reach for.

Just the same, I'm glad people like you call these matters to the public attention.

HAL RIEGGER
Clearwater, Fla.

Dear Hal Riegger: This is in reply to your open letter.

Craftsmen who are courageous in exploring unique ways of expressing themselves should be applauded and encouraged, especially when their work has outstanding artistic qualities. Craftsman jurors who have the courage to back the things they believe in should likewise be commended, instead of criticized as they usually are.

But, my letter was not a criticism of the juror's choice of pieces from an artistic or aesthetic point of view. The quality of the work did not enter into the "controversy."

This is purely a question of ethics! When one juror is a friend and fellow instructor of one prize winner; and when three other prize winners are students from the same art school, I think there is something wrong, especially when there are hundreds of pieces to select from! *All craftsmen* are damaged by such happenings!

Expert artist-craftsmen who submit work to shows should be able to "stand on their own two feet", as you say, and win prizes without creating grounds for questions on the pieces selected.

F. CARLTON BALL
University of Southern California
Los Angeles, Calif.

Many words have been exchanged in the past few years concerning nepotism in our national and regional competitive craft exhibitions. It would seem that little has been done to correct the situation of giving awards to friends, relatives or students of the jurors. The example of mutual reciprocity debases the idea of competitive exhibitions and is gradually making mockery of the honest craftsman. Obvious to all is the fact that from these winners come the future jurors according to practice established by our national shows.

One need cite only two national exhibits to point up the fact of nepotism; the Miami National Ceramic Exhibit in 1957 and the recent Wichita Decorative Arts Exhibit of 1959. This does not mean that nepotism is not practiced on a regional scale nor does it mean all exhibits and jurors are at fault. The few who practice this "cult" are definitely in the minority; but it is felt that certain corrective mea-

Continued on page 41

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WALL PLANTER
BY HAL FROMHOLD

POTS with a PURPOSE

Three Planters—each made by a different technique—are shown here and described in detail on the following pages. They are fun to make and a pleasure to use—indoors or out.

TEXTURED PLANTER BY TOM SELLERS
AND ALICE LASHER



3-POT PLANTER BY ALICE LASHER



POTS with a PURPOSE

3-POT PLANTER

by ALICE LASHER



MULTIPLE POTS are fun to make and fun to use. It is a real challenge to make two or more shapes and put them together as a single pot in a pleasing design. The size and shape of each unit and the arranging allow infinite possibilities.

The three-part pot shown here is a particularly simple one to work with from a design point of view. The individual pocket shapes used singly or in groups make excellent hanging planters; joined together they form an interesting multiple-shape planter.

The pots were made by first draping a slab of clay on a plaster hump mold and allowing it to stiffen. It was then removed and set on a loose-

ly inflated balloon to hold its shape while a companion slab was made on the same hump mold. The two pieces were then joined (the edges were heavily scored and thick slip was used), the balloon being left in the clay pocket until the shape was well stiffened. Clay coils were set under the shape to help keep the pot from sagging.

Joining these shapes into an interesting multiple pot is not difficult; but making them hold together during the drying and firing can be a problem! A firm weld must be made and complete freedom for shrinking during drying and firing must be provided to prevent cracks from forming.

Setting the pieces on newspaper or loose plastic during drying, and on a bed of sand in the kiln will help assure success.

Since these shapes have a narrow, rounded base each acts as its own foot. Other shapes may require the addition of a foot. You will find if you work in units of three there will never be a problem of a rocking pot, even though the shape is distorted during drying or firing, since a tripod will always give firm support.

Decorating of multiple pots is often held to a bare minimum. The form itself creates enough interest and makes surface enrichment unnecessary. ●



1.

THE BASIC SHAPES are formed over a hump mold. When fairly firm they are set over a balloon to hold their shape while they stiffen. Welding the two halves together completes the unit. Three units are then joined in a pleasing design to form the multiple planter.



2.



3.

POTS with a PURPOSE

A WALL PLANTER by HAL FROMHOLD

THE TERM "architectural ceramics" usually conveys the idea of a huge ceramic structure commissioned by architects to be included in an office building, hospital or millionaire's home. This is not entirely a true picture because the small wall planters shown here *are* architectural ceramics. They were designed to become integral parts of architecture for everyday living, and anyone with a basic knowledge of ceramics and a medium-size kiln at his disposal can make them. They can be cemented directly into a new wall or fastened with nails, hooks or bolts to an existing one.

Any kind of clay can be used—earthenware or stoneware—as long as it is fired to full maturity so it will be hard and strong. It is wise to mix in grog in order to open the body and help avoid drying and firing warpage and cracks. I added 15% coarse grog to this body.

Another way to avoid warpage and cracking is to handle the piece as little as possible. As soon as the base of the planter is rolled out and cut to size (approximately $\frac{3}{4}$ inch thick) I cross-score the bottom side, sprinkle liberally with sand or grog and place it smooth side up on a *kiln shelf*. *It stays on this kiln shelf until it has been bisque fired.* The cross-scoring, incidentally, will also make it easier to cement the finished piece into a wall.

I made the container shapes in a press mold, but they can be made by any or all methods. They can be cut from thrown or coil pots, built free hand from slabs or made over humps. As soon as they are firm enough to handle without distorting they should be arranged on the slab. The areas of the slab and the containers which are to be joined should be deeply scored with a tool and then luted together with thick slip. Reinforcing the joints on the inside by working in very thin coils of clay with a modeling tool is also a recommended procedure.

When forming is complete I cover the entire structure with a sheet of airtight plastic (cleaning bags are excellent for this) and leave it undisturbed for

at least 48 hours. This brings about an even moisture content throughout all parts which will help insure that the joints do not pull apart due to uneven drying. When the cover was removed I decorated the piece with texturing and colored slip and then put it into a damp box to dry *very slowly*. The importance of slow drying for composite forms cannot be over-emphasized. Drying too quickly will always mean drying unevenly and this will invariably cause cracks. When completely dry the piece was bisque fired and glazed and refired.

These architectural planters are ideal projects for the beginning ceramist since they require a minimum of machinery and technical skills. Yet they are a means of stimulating the beginner's imagination and artistic invention. Beginners should remember to keep the utilitarian requirements in mind as they work out their design. These pots should be deep enough to contain not only the plants but also some drainage material and the containers have to be arranged in a way to allow the plants to grow upward as well as sideways. In addition the spatial relationships of the containers to each other and to the shape of the base tile must be considered.

The success of the design will depend upon such factors as size, positioning, similarity or variety of form, and color. This project, although quite simple, provides the beginner with an opportunity to develop his designing ability and artistic sensibilities. One might even try a large-size planter to develop experience in handling large masses of clay and to learn to arrange them structurally into a unified whole.

There are no limitations in this type of work so give your imagination free reign and try your hand at *architectural ceramics*. ●

TWENTY INCHES wide, this wall planter has deep enough pockets to firmly hold the plants and allows for vertical and horizontal growth.



POTS with a PURPOSE

PLANTERS with "BUILT-IN" Texture

by TOM SELLERS & ALICE LASHER

YOU MAY THINK that slab building is slab building is slab building—especially when simple, rectangular shapes are concerned. If this is so you will want to take a second look at the slab-built planters shown here. The real fun did not come from the construction, but from the development of the "built-in" texture that you see in the walls.

How this was done is shown in the accompanying step-by-step photos. As you can see a slab of clay is heavily textured and then a plaster mold is made from it. Clay is pounded into the mold to receive the textured surface and then is used in the regular slab-building technique.

The idea for this technique came from a beautiful triangular pot by Donald Frith of the University of Illinois Art Department. A careful study of the handsomely textured walls of his pot indicated that some mold or form had been used. Exactly

how Frith works we do not know; however his pot inspired our attempts to experiment with this method.

Obtaining a design for the plaster mold that has variety and interest was not easy. Several attempts were necessary before the finished texture seemed to have possibilities. We found that practice was needed to properly handle the different objects used for texturing and gouging; also building up with chunks and coils was found to be as necessary as scraping away. Another interesting problem was the selection of areas of the pressed clay slabs that would best "join" at the corners for effective continuity of design.

Here is the step-by-step procedure:

1. A slab of well-wedged clay is rolled out and texturing of the surface begins. A variety of tools can be used to get interesting effects. Used here were a spool of twine, combs, fork, buttonhook, hairpin and others.

Practice will be needed to get a texture that works well.

2. Raised areas are created by laying down small coils of clay and working them into the surface.

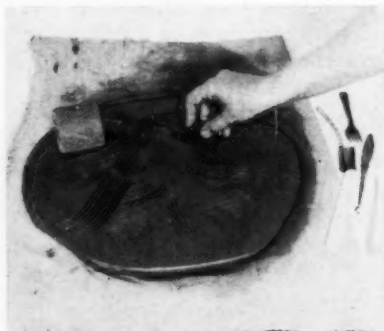
3. Deep areas are gouged out and additional texturing is done with the buttonhook and other tools.

4. When the texturing is completed a retaining wall is built up around the entire shape and freshly-made plaster poured in. The plaster should be at least 3/4-inch thick to hold up under the pounding and general use it will receive.

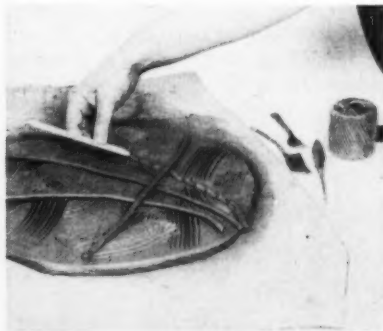
5. When the plaster has completely hardened the original clay shape is removed. Some picking and cleaning will be necessary to get all of the depressions cleaned out. This completes the making of the texture mold.

Here's the procedure used for making the planters.

6. A slab of well-wedged clay is cut



1.



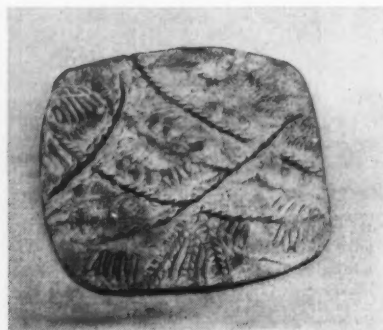
2.



3.



4.



5.

MAKING THE MOLD

1. Roll out a thick slab of clay. With texturing tools develop an interesting surface design.

2,3. For best effects adding clay is as important as scraping away. Lay coils down; work them into the slab.

4. When texturing is complete, build a retaining wall around the clay slab and pour in plaster.

5. When the plaster hardens, remove the clay—and there is the texture mold.

to the approximate shape of the plaster mold and is laid on the textured surface. Thumping the clay with the palms and fists makes sure that all of the depressions are filled.

7. The slab is peeled away from the mold, laid down textured-side up and is ready for cutting and slab building.

8. A pattern is cut for the side walls and ends of the planter. These shapes are cut from the textured slab. The bottom is cut from a smooth slab since texturing will not show and is unnecessary.

9. The walls are welded together using traditional slab-building techniques. The only difference here is that the texturing is carried across the corners by modeling with a small tool.

The top rim was smoothed out with the fingers and a small inset foot was added after the pot was stiff enough to be turned upside down. The foot was left undecorated to accentuate the design on the main surfaces.

These planters were glazed inside and out. The textured surfaces were first covered with a black-firing slip glaze which was rubbed off the high areas and left in the depressions. Then the entire pot was covered with a white matt glaze. After firing a soft white glaze accented with dark brown from the slip glaze resulted.

If you have not worked with plaster here are some helpful suggestions.

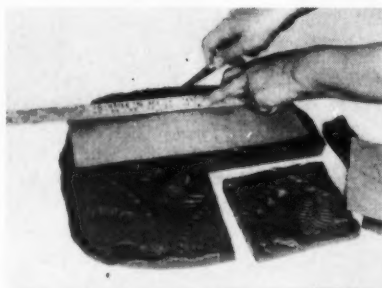
Always use pottery plaster. Builders plaster or household patching plaster are too grainy and generally not as useable for ceramic molds. It can be obtained from ceramic dealers in five-pound cartons or hundred-pound bags.



MAKING THE PLANTER. 6. Lay a clay slab on the texture mold; pound it firmly.



7. Peel the slab off after you are sure all the depressions are filled.



8. Cut the four sides for the planter; make the bottom from a plain slab.



9. Build the planter using regular slab methods. Model the texture at the corners.

For mold making the ratio should be 2-3/4 pounds of plaster to each quart of water. Too much water will produce a soft, crumbly plaster; an excess of plaster will set too hard and dense.

Measure the water into a clean container and sprinkle the plaster through a strainer into the water so that no lumps form. Allow the plaster to stand for a couple of minutes so it can soak into the water. This action is called slaking.

Using your hand or a large spoon, stir the plaster from the bottom up and try to remove all the bubbles. As you stir you feel the mixture begin to

thicken. When it reaches the consistency of light cream, thick enough so that your finger leaves a slight mark as you draw it over the surface; it is ready to pour. It should be poured quickly and evenly.

This texturing technique adds another dimension of pleasure to your slab building and makes an otherwise routine procedure more fun. Once your texture mold is made the technique is simple—in fact, too simple. You will find a strong desire to texture everything in sight. But put the mold away and use it only when your spirits—or a particular pot—need a lift. ●

PAIR OF textured planters, waiting for their greenery.



UNDERGLAZE PAINTING

demonstrated by MARC BELLAIRE

VEGETABLES are always in SEASON



GREEN PEPPERS and radishes aren't often thought of as being decorative; vegetables in general always take a backseat to their first cousin, the flower. I am sure you have been pleasantly impressed, however, on more than one occasion, at the sight of a huge mass of scrubbed, shiny, fresh vegetables on display at the local market.

They can have just as much appeal as a decoration on a plate or other ceramic shape. Properly arranged and painted in a pleasing combination of colors they can prove to be extremely handsome.

Where can you find more color than in the rich red tomato, the vivid purple eggplant or the deep green cucumber?

Moreover they are very easy to paint. Beginners

particularly can feel great freedom when working with the vegetable motif. Since vegetables grow in all sizes and shapes you can paint a short, bulging green pepper or a long, slender one and still feel you have "captured" a green pepper. There need be no concern with proportions such as the painting of human figures, animals and even flowers demand.

A plate like the one demonstrated here is excellent for hanging in the kitchen, dining room or patio. Try one for your wall; and if you are real ambitious paint a set for casual use outdoors during the summer months. ●

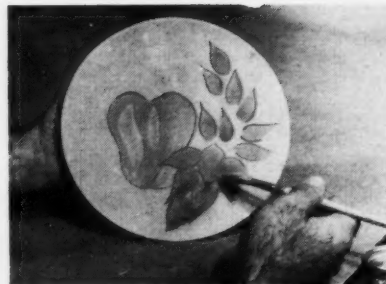
In this series of articles, no specific brand of underglaze is either suggested or implied. The nationally advertised brands are highly competitive in quality and price. Mr. Bellaire's advice is to use those brands you feel give you the best results.



1.



2.



3.



4.

1. THE GREENWARE is cleaned and roughed up with a quite-damp sponge. Background color is dabbed on with a rough-textured sponge. The green pepper shape is brushed on with two sweeping strokes of the largest brush in a medium green. Highlights in a light green are stroked on.

2. THE RADISHES are put in next in dark red with two strokes each of the brush, loaded to near-dripping capacity, one stroke to each side. The leaves are done in the same way, in a medium green.

3. HIGHLIGHTS are dabbed in by touching down the brush; the radishes in rose color and the leaves in a light aqua.

4. FINAL ACCENTING is added with the sgraffito tool by scratching spots and lines on the various shapes. Ferns are added in black with the liner brush and then the entire motif is snapped up with black lines. The finished piece, bisque fired, glazed and refired is shown above.

Add Outdoor Charm . . .

MAKE A HANGING PATIO PLANTER

by PHYLLIS CUSICK

SEEING DOUBLE? You're probably looking at one of the new hanging double-bottle planters for the patio. There are hundreds of bottle shapes from which to choose. My favorite is shown here—the bullet shape bottle with a fin stopper; however, short, squat bottles can be used as well.

By following these simple suggestions you can easily add this decorative hanging planter to your casual summer living.

1. Pour two bottles rather heavily (thin walls have a tendency to become brittle). Remove mold lines.

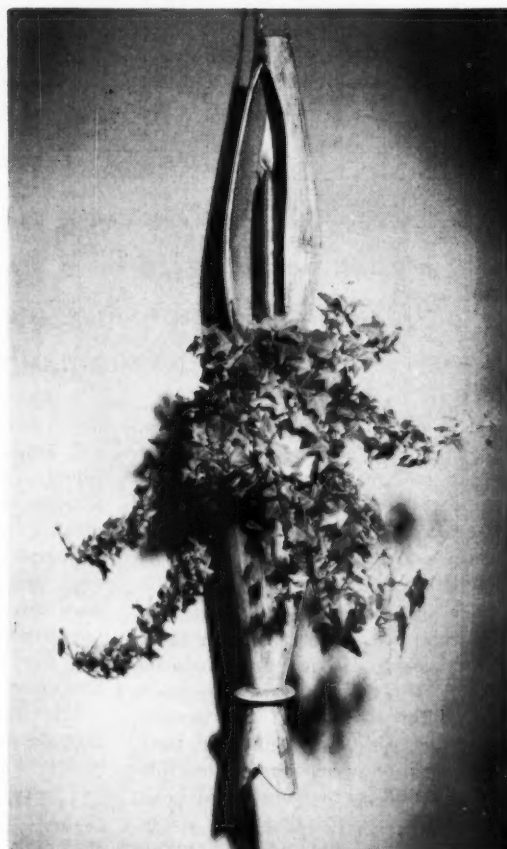
2. Cut paper patterns for the carved sections and trace lightly onto the surface with a pencil. You will note the top bottle is a candle holder and the bottom one a planter. I used a saw blade to carve the sections from the bottles, following the pencilled lines. This is also the time to ream out screw holes exactly in the center of each bottle bottom (a bolt and nut are inserted through the bottoms after they are fired to hold them securely together), and cut the holes in the candle bottle for attaching the chain.

Clean and fit the bottle stopper. Now use a hacksaw blade and score the outside of the bottles and stopper, making deep ridges from top to bottom for pleasing texture.

3. When dry they are ready to decorate. Using a large brush, transparent underglaze and plenty of water "wash" in the color on the ridged surfaces of bottles and stopper. I used a washed brown effect which showed light and dark areas and I applied the wash until the desired depth of color was obtained. When dry, the pieces are bisque fired.

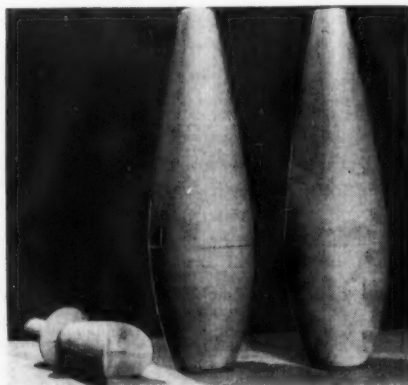
4. I used a speckled red-orange glaze on the interiors of the bottles and a clear matt glaze on the outside surfaces. (Candlelight reflecting on the red-orange makes an unusually colorful glow.) The bottle stopper is inserted in the planter portion and the pieces refired.

Place the bottles end to end and bolt them together using a drop of clear cement or glue on the screw threads for permanency. Now insert a mosquito candle in the top bottle—a swag of greenery in the planter bottle—attach the chains—and prepare for compliments. ●



INTERESTING innovations can be worked out with greenware; you don't have to use it as is. Bottle shapes like these, or any shapes, can be carved, then stuck together to create entirely different objects.

THE ORIGINAL bottles are in the photo at left and after carving and texturing, at the right. Above is the finished piece; assembled, with plant and candle, hanging from a chain.





**RED-HOT POTS ARE TAKEN FROM THE KILN
AND PLUNGED INTO COLD WATER . . .
AN ORIENTAL TECHNIQUE, IT'S EXCELLENT FOR
SCHOOLS AND SUMMER CAMPS**



by HAL RIEGGER

THE WORD RAKU, broadly translated, means pleasure. The spirit behind raku is essentially one of fun and sociability. I would like to tell you about raku pottery in my own words, and in the framework of an experience one summer.

I'm an intuitive person and function best by meeting a situation spontaneously. I found myself nearing my summer destination in my truck, dog in the seat beside me, sleeping bag and box of tools in the back, facing a three-week stint at teaching pottery. Within two hours I'd be in Liberty, Maine, meeting the director, other teachers and my students at Haystack Mountain School.

I had no real plans for conducting the class. There was the usual "vague-definite" feeling in my mind of what we'd do. I knew it would be making raku ware, but as to the details and organization of the work, nothing had been formulated.

This is a fun way to approach something. With adequate knowledge of the subject, an inner confidence and a love of people it becomes downright exciting. Herein, perhaps, lies the keynote or theme of the coming three weeks of work; the germ of the idea to get across to my fellow workers in pottery.

Experiments in raku techniques of making and firing pottery have been described in magazines previously. Most notable to me, was one written by Warren Gilbertson, appearing in

the American Ceramic Society Bulletin, February, 1943. Gilbertson conveyed well the spirit behind raku. Its two-fire process is common to most ceramic techniques; but in reality it is completely uncommon to most ceramic practices. It is low fire and it is done quickly. In fact, the bisque raku pots are set into a hot kiln (or roaring fire) and then removed with tongs and quenched in cold water!

Here is a description of the entire procedure for those of you who want to try to make some.

1. THE CLAY. Most clays may be used. At Haystack we found high-fire clays the most satisfactory: fire-clays, stoneware clays, ball and China clays as well as some native beach clays. For an aggregate either grog or sand were satisfactory; their choice was made on the basis of desired texture and color. Technically, there is no one set standard. The mixture is prepared in plastic form and used this way unless one chooses to *carve out* the pot. Here, as the accompanying illustration indicates, the clay is allowed to stiffen somewhat as a ball, or roll, from which the pot is carved.

2. SHAPING. Any method of shaping can be used. In our class we did not attempt casting but did try throwing and found it not too satis-

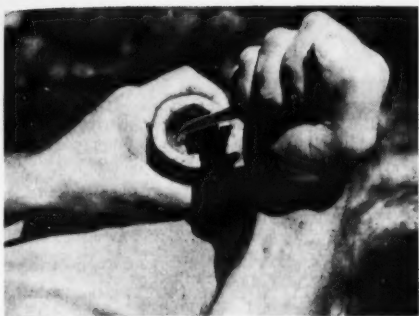
factory. Handbuilding with slabs, coils, by pinching or by carving, or combining any of these, we found the most sympathetic to raku. The essential limitation is that the surface of the pot must be rough. If not, when the pot is plunged into the red-hot glaze kiln there is no "tooth" to hold the glaze to the pot's surface and it will peel and drop off before it melts.

3. FORM. I suppose any form can be made. We will allow the technique to dictate the form here. (And what more valid teacher is there than this kind of limitation?) As I told my class at the very beginning: "Remember this. When *you* are placing your pot into the kiln, you will be facing a gaping red-hot kiln. You will have your pot held by the tongs, and you will have to place it down into this hell hole without chipping its glaze, without tipping it over and without touching other pots already there. And you are doing it yourself. You may singe the hair on your arm or scorch your face. And when the pot is fired you, again, must reach into this hot kiln with the tongs and remove the pot. You can't delay. You must be deft and quick. Now, what kind of shape can you handle well under these conditions?"

Is this a major reason for the shape of traditional Japanese raku bowls?

4. DECORATION. Fine raku pots, whether Japanese or otherwise, old or contemporary, can rely completely on their form and glaze texture and

This article is in response to the many requests for information on raku. Schools, summer camps, etc., will be interested to learn that prepared materials (raku clay, tongs, etc.) are now available.—Ed.



SHAPING of the raku pot can be done by any of the standard methods. Here it is being carved.



DECORATING can enhance the ware, but it must be in keeping with the total feeling of raku.



GLAZING is usually best done by dipping, as above.



FIRING starts the real fascination of raku. The glazed, bisque pots are set into a hot kiln or open fire (with long tongs) for about an hour.



PLUNGING the red-hot pot into cold water is the final step. The steaming, bubbling and sizzling is a fitting end to this exciting procedure.

their quality of spontaneity. This kind of simplicity, speaking the essentials only, is indeed difficult and requires not only great skill, but a great sensitivity to the entire set of techniques and materials of raku. However, decoration as something added to the surface is indeed not only acceptable but quite desired if in keeping with the total feeling of the pot.

5. **GLAZING.** To me this is most sympathetically done by pouring and/or brushing. Very-low-fire glazes maturing in the vicinity of cone 016 (1350°F to 1450°F) are typical of raku glazes. There is no set formula although a starting batch would be something like this: 60 to 80 parts of red or white lead; up to 20 parts of an alkaline, boracic frit (like ferro 3124); and around 20 parts of flint.

Stiffeners such as clay or opacifiers may be added. However, with the simple three-component glaze suggested above an amazing range of

texture, color and opacity may be achieved. This is where the real skill of glaze firing raku ware enters. Depending upon the temperature of the kiln and the speed of maturity of the glaze the texture will range from glossy and transparent to thick, unctuous and buttery. The glaze should contain gum for adherence to the pot surface and, in my opinion will produce the most pleasing effect when applied very thickly.

6. **FIRING.** Glaze firing may be achieved in an electric or gas kiln, preferably top loading or, at least, with a hinged door. As practiced at Haystack we used either a crude oil-firing kiln or a primitive, open wood fire. By far the most pleasing results emerged from this latter kiln, which is illustrated in an accompanying photograph. It will be noted that a circular box, or saggar is used. This is merely a hand thrown pot whose height and width should be about

equal in dimension. Made of fireclay with considerable grog to withstand the rough heat treatment it gets, it has a lid pierced with a hole. This hole allows observance of the progress of glaze maturity and is a means of removing the lid easily.

It is my understanding the Japanese check the progress of glaze maturity in this manner: They poke a straw or twisted piece of paper into the hole. This ignites and a reflection of the flame is seen on the surface of the pot. We tried this too; it works well.

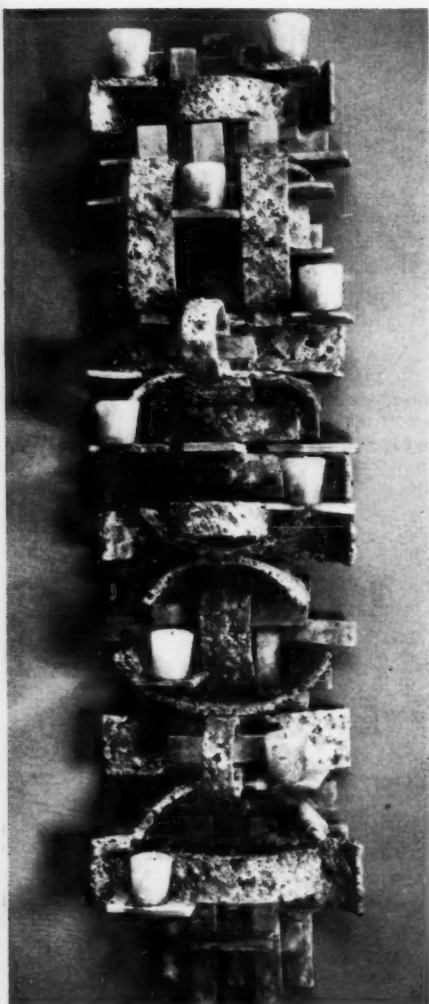
With this particular kiln the saggar was supported by three bricks edge-wise in the center of a moderately sized hole; about three feet across and a foot and a half deep, dug in the ground. Roughly two hours were needed to reach sufficient heat in the saggar and the firing of the glazed pots required about 45 minutes.

You may wonder why more specific

Continued on page 36

SHOW TIME

NORTHWEST CRAFTSMEN



GLORIA CROUSE, Olympia, Wash.
Stained earthenware wall sconce,
spattered clay texture.

CERAMIC ENTRIES in this year's Northwest Craftsmen's Exhibition inclined toward sculptural, experimental forms rather than useful pottery. Two years ago an object such as the award winning piece by George Roberts would have been almost unique. This year it was one of many.

It is interesting to note that this kind of experimentation is not confined to one locale or school but comes from all areas represented in the exhibition: Washington, Oregon, Montana, Idaho and British Columbia.

The jury, composed of potter-sculptor Betty Feves (Pendleton, Ore.), designer and shop owner Jim Egbert (Seattle), and John Entenza, editor of the magazine "ARTS AND ARCHITECTURE", made no attempt to swing the show in this direction or to grind any stylistic axe of their own. Their selection is quite representative of the entries as a whole and reflects fairly accurately the direction in which northwest pottery is moving.

In recognition of this trend, the Clay Club of Seattle, sponsors of the Ceramic Division of the exhibition, eliminated the category "Ceramic Sculpture" from the entry blank and described their class as "Ceramic Objects of Earthenware, Stoneware or Porcelain." A separate jury and separate prizes for sculpture were also eliminated.

Useful pottery has by no means vanished from the scene, however. Such consistent exhibitors as Gladys Crooks (Pic of the Month, June 1958), Lucille Nutt, the Spencers, Ivarose Bovingdon, Constance Jarvis and Robert Sperry all were represented with handsome work.

Another interesting aspect of the exhibition this year was the number of prizes which went to first-time winners and to first-time entrants.

There were 157 objects in the exhibition representing the work of 91 craftsmen from Alaska, British Columbia, Idaho, Montana, Oregon, and Washington. Media included ceramic objects, jewelry, metalwork, enamels, handwoven textiles, decorated fabrics, leatherwork and dolls.

The exhibition held each spring at the University of Washington's Henry Gallery was sponsored by the Seattle Clay Club, Lambda Rho Alumnae (Art Honorary of the University of Washington), the Seattle Weavers' Guild, and the Henry Gallery.—DOROTHY SORTOR

MERRIL GRANT, Seattle,
Wash. "Frog Vase,"
combined wheel and
slab stoneware.



GEORGE ROBERTS,
Moscow, Idaho. Top
Prize—Bellevue
Design Award.
Slab-built stoneware.



EXHIBITION 1959



GEORGE ROBERTS, *Moscow, Idaho*. Slab-built stoneware.

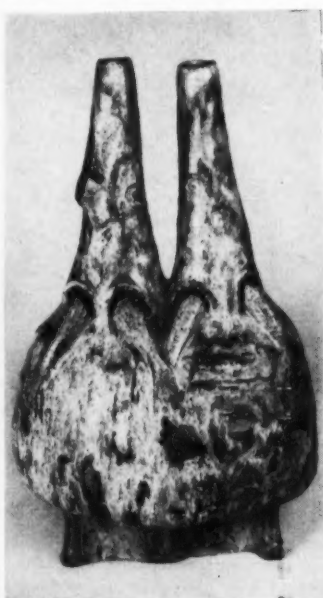


RAYMOND GRIMM, *Portland, Ore.* "Dancing Pots," stoneware.



MERRIL GRANT, *Seattle, Wash.* Clay Club Purchase Award. "Rhinoceros," wheel-thrown stoneware.

GEORGE NIGHTINGALE, *Lagrand, Ore.* Clay Club Award. "The Prophet", stoneware, native clay.



SANTO MIGNOSA, *Vancouver, B. C.* Honorable Mention. "Lovers in Masks."



ROBERT SPERRY, *Seattle, Wash.* "Bird Family," stoneware sculpture.



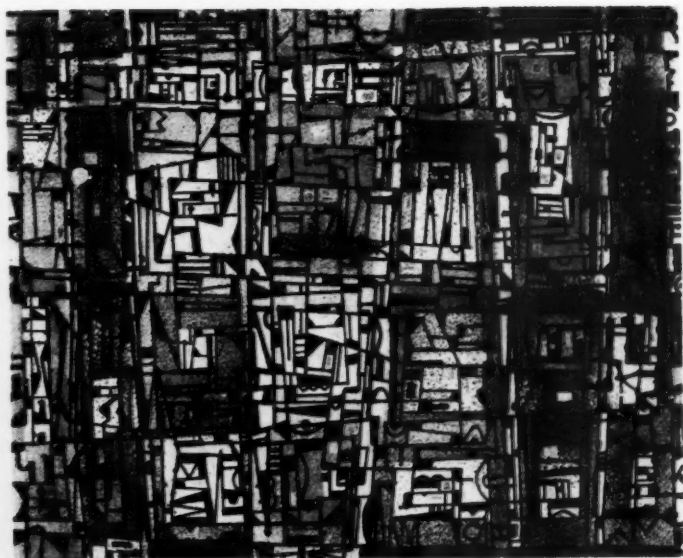
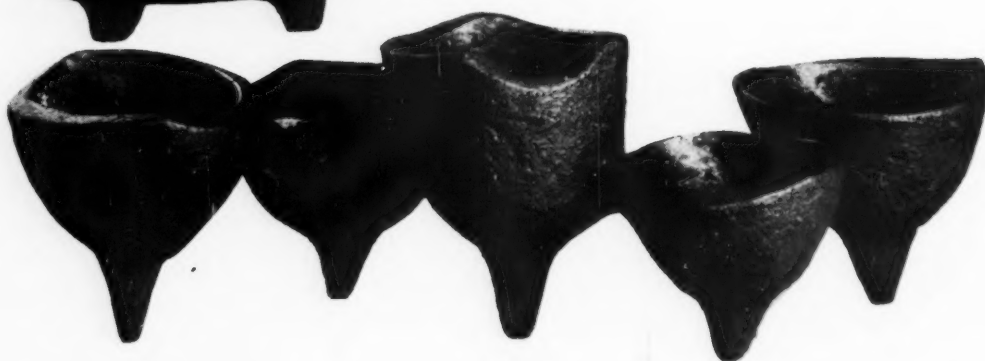
SHOW TIME (cont.)

ONE OF THE LARGEST regional art shows in the world—the May Show—is currently on exhibition at the Cleveland Museum of Art. This year marks the 41st edition of a show which has attracted more than two and a half million people in its history.

CLEVELAND'S MAY SHOW



ELIZABETH MCFADYEN, first prize for group of three; pottery and porcelain.



CHARLES BARTLEY JEFFERY, first prize for six enamel-on-metal pieces. Plaque: "St. Chapelle".



JOHN CLAQUE, first prize sculpture, any medium. "Guerriere."

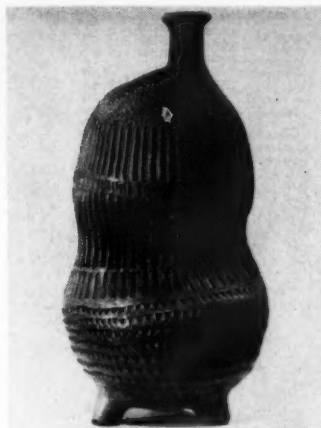
Open to artists and craftsmen who now live, or were born, in Greater Cleveland it drew 3400 entries from 702 participants. Only 252 artists met the standards of the jury and only 532 objects were accepted. The total list of entrants showed 210 new names.

The museum's Margaret Parkin writes: "The May Show is representative not only of the art of Cleveland but of the art of America. It gives the local artist an opportunity to express his own passions and aspirations and also the life of this community."

It makes the community conscious of its artists and its artists conscious of their relation to the community.

Cleveland believes that art does not necessarily need a foreign label to be good. It believes in its own artists and supports them. This has given great force and impetus to creative life in Cleveland and has produced some of the truly fine art of America."

The jury consisted of Mirko Basaldella, sculptor, Harvard University, Cambridge; Hedda Sterne, painter, New York; and Thomas S. Tibbs, director, Museum of Contemporary Crafts, New York. Cash prizes are not given. The awards are honorariums consisting of first, second and third prize, honorable mention and special awards which may be given at the discretion of the jury.



CLEMENT C. GIORGI, *honorable mention for group of four; pottery and porcelain.*

MIDWEST DESIGNER - CRAFTSMEN 1959

THE MIDWEST DESIGNER-CRAFTSMEN 1959 exhibition consisted of 259 works submitted by 99 craftsmen. These were selected from 698 total pieces submitted by 185 craftsmen in the fields of jewelry, metalsmithing, weaving, prints, ceramics and wood. Co-sponsored by the Midwest Designer-Craftsmen and the Joslyn Art Museum (Omaha), the show was open to craftsmen in 16 midwestern states.

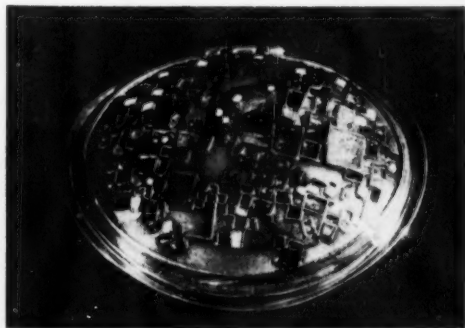
The jurors were Trude Guermonprez (weaver), John Prip (silversmith), Robert Turner (potter) and John Blackwell, head of the Art Department at Omaha University.

Some of the prize-winning pieces are shown here. The exhibition will be circulated by the Smithsonian Institution Traveling Exhibition Service; for details watch CM's Itinerary Department.



ALIXANDRA & WARREN MACKENZIE, *Stillwater, Minn. Honorable Mention. Set of 5 stoneware bowls.*

CHARLES LAKOFSKY, *Bowling Green, Ohio. Honorable Mention. Porcelain jar and lid.*



MARY KRETSINGER, *Emporia, Kas. Best in Show Award. "Clam Shell," sterling and enamel box.*





A Potter Frustrates a Woodpecker ... and Vice Versa

CERAMIC FENCE

by F. Carlton Ball

HAVE YOU EVER been awakened at dawn by a noise that sounds like a jackhammer or machine gun? When you have the sleep wiped from your eyes and your senses about you, you will realize that a revolution has not broken out but that a woodpecker has paid your yard a visit.

In California the redheaded woodpecker concentrates on wood and old trees; but fence posts are his specialty. He loves to drill fence posts full of holes and stuff them with acorns. Eventually the acorns rot, become filled with worms and Mr. California Woodpecker sits on the ruined fence posts and gorges himself.

After watching this happen a couple of times a chain of thoughts began to form. Just for fun I thought I would try to frustrate this wise, red-headed imp who was ruining my fences. I decided I would make a *ceramic* fence post. That would be sure to blunt his sharp beak and perhaps dampen his spirits enough so that he would visit greener pastures. The results proved so interesting to me I thought I would share them with you.

I planned to make the fence post from a group of thrown cylinders attached end to end. Since they were going to be hollow I decided to incorporate into the design a method for planting vines or perhaps strawberries—the latter being a variation of the old strawberry barrel. Also I thought rope or chains linking the fence posts would add a pleasing touch to the general theme.

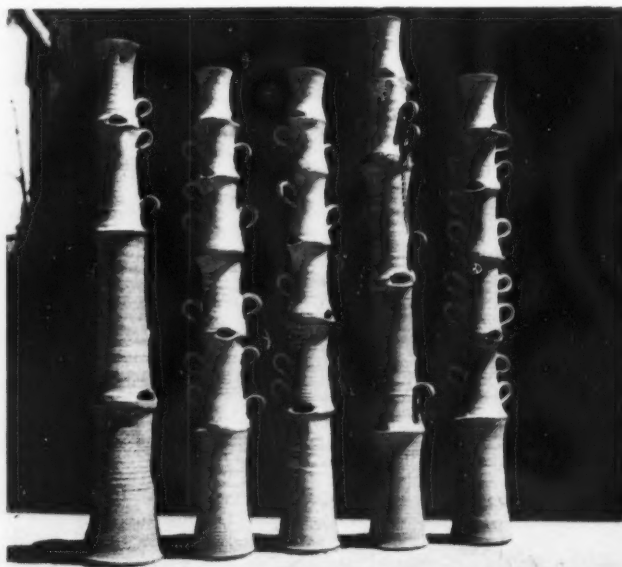
Anyone who can throw a fairly

good cylinder can assemble objects such as these fence posts. They can be made in quite a variety of sizes and shapes as well as number of sections. These sections were thrown with a bottom in each. They can also be thrown without bottoms or the bottoms can be cut out. The spout-like lip that is made for the plant is made the same way as a pitcher spout. "Handles" to hold the linking ropes or chains were then attached.

The cylinders were placed in a damp cupboard overnight until they became firm but remained quite

moist. Their shapes made their assembly quite simple; other shapes could be more difficult to work with. The same precautions that are always used when joining clay to clay were used in the making of these fence posts. The ends to be joined were kept quite moist, they were heavily scored, firmly joined and thumbed together inside and out.

Drying these tall, slender forms can produce a problem. Even drying is a necessity in order to prevent the shapes from warping. Plastic bags were used to cover the finished wet



DECORATIVE AND FUNCTIONAL, these four-feet high stoneware posts, which can be filled with peat moss and sand, are excellent for growing strawberry plants and other succulents.

POSTS

shapes and they dried evenly and straight. Firing produces the same kind of problem. These tall, slender shapes must be fired very evenly to avoid warping.

If you have a small kiln the individual shapes can be dried and fired *before* putting together. Then they can be cemented in place. If this procedure is followed they should be designed to fit snugly with some type of lip arrangement as you would do with a lid on a pot. (See the article "Big Pots From Little Kilns", June 1956.)

It is possible to make a hole in the bottom of the fence post so a bolt or spike can be put through to imbed it in cement for permanency.

The photos here show only a few ideas using the stacked pots. These were a lot of fun to make and to use. They are a real conversation piece in the patio and the linking chains and ivy make them a most interesting unit. What's more, they removed the noisy woodpecker from my life. I don't know whether he bent his beak, just casually moved to a neighbor's yard or got hives from the strawberries. But he left.

I wish this was the end of my story; unfortunately it is not. My friend, the California woodpecker has a relative who also likes to peck wood. He is a slightly less brilliant redhead called a flicker. My ceramic fence posts did a good job of keeping away the woodpecker and I am sure cousin flicker came to repay me for my meanness.

Early one morning there was a terrific ringing in the yard—like a



CLOSE-UP OF FENCE posts shows the unglazed but vitreous surface of the speckled stoneware. Brass chains and ivy help them serve as interesting patio screens. They deter woodpeckers, too!

fire alarm bell—interspersed with piercing whistles. Cousin flicker, his head moving so fast it was nothing more than a blur, was pecking away at the high-fired ceramic posts. Every half-minute or so he would raise his head, emit a piercing whistle and then go back to his mischievous pecking. My bird book informed me that the flicker will peck not only to obtain food but just to make noise. They will peck on the eaves of a house, on metal, and I learned too late, on ceramic fence posts. In addition they peck loud and long to attract and impress the female flicker. I am sure I had the greatest Casanova in the world in my backyard from the racket he set up.

My idea robbed one bird of a source for food but provided another with a resounding love call.

Which only goes to prove that the ceramic fence posts are truly a conversation piece—but not only for humans. ●



VARIATION on the fence-post theme, these candle holders are 42-inches tall and make a dramatic arrangement for special occasions. The bowl on top is removable so wax can be easily removed.

KILN-FORMED GLASS

Bending & Decorating Techniques

by ALBERT McKIERNAN

THE CERAMIST equipped with a kiln, clays and modeling tools will find that working in glass requires but a few additional pieces of equipment: a supply of glass, a glass cutter, and the special colors for decorating glass. No special kiln is needed. I fire my glass in an enameling kiln equipped with a pyrometer. For larger pieces, I use a gas kiln and cones.

To bend glass into desired shapes for ashtrays or bowls requires a mold. For these, the clays you use for modeling or wheel throwing can be used. Adding an extra amount of grog will lengthen the mold life.

MAKING THE MOLD

A clay slab, one-inch thick, was rolled out on a flat surface and then set aside to partially dry. Another slab, one-half-inch thick, was rolled out next. When the shape of the tray had been decided on, the design was placed on a heavy sheet of cardboard and the outside and inside form cut as a template. This template was placed on top of the one-inch clay slab, and the clay cut with a fettling knife. The outside edges were made straight, but the inside form was cut at a slight slant. When the two clay forms were leather hard, the joining surfaces were scored and fastened with slip in the usual way of joining clay to clay.

It is possible to sculpture the clay mold from one slab of clay, but getting a flat bottom by carving out the clay is time consuming and requires great care. Making the mold of two pieces and joining them together is easier and faster.

After the molds were completed, they were fired to a normal bisque temperature. Before they were used, they were sprayed moderately heavy with a kiln wash. The kiln wash I use is composed of half china clay and half silica, mixed with water only. This mixture will smooth surfaces, especially if a heavily grogged clay is used; it also prevents the softened glass from adhering to the mold.

CUTTING THE GLASS

The next step is cutting the glass blanks. As everyone

knows, glass shatters and can cause painful cuts, so great care should be taken in cutting and handling. If they aren't inconvenient, wear soft-leather gloves to lessen the danger.

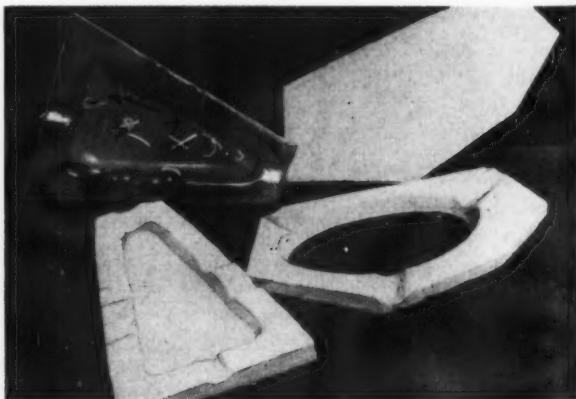
Before cutting begins, set aside a place in the studio for this work. The supplies needed are a flat board, several thicknesses of newspaper, glass, glass-cutter, a straight-edge (such as a carpenter's steel square), and a box for the scrap glass. Place the newsprint on the flat board, then the template pattern for the tray, and on top of the template, a sheet of glass.

If the tray is to have straight sides, place the steel square on the glass, and with the glass cutter, start at one edge of the pattern, and score the glass with *one firm sweep*. Do not go back and forth with the glass cutter along the line, as this dulls the cutter's edge. After the glass is scored, place the steel edge under the glass along the scored line, and tap the glass with a hammer handle.

Curves can also be cut, but full circles are best made with special cutters on a compass. Before attempting



TWO GAILY DECORATED glass shapes, from the author's kiln.



THE CLAY MOLD and the glass tray formed in it are shown at the left. The two sections of the mold are shown at the right.

complicated cuts, it is best to practice with small scraps of glass to get the feel of the glass-cutter. When cutting has been finished, pick up the newspaper and dump the bits of broken glass into the scrap glass box. Good housekeeping is important.

After cutting, the glass shapes should be cleaned in soap and water, or with detergent. Handle the glass at its edge, to prevent finger prints, which can cause decorating defects.

DECORATING THE FLAT SHAPE

For decorating glass, stencils cut from fairly heavy paper aid in placing the design. Make a drawing on paper of the desired form, and cut with a sharp knife. Slightly dampen the glass surface, and put the stencil in place; this will keep the paper from shifting on the smooth surface. Apply the selected glass decorating colors by brushing or spraying. When the color has dried, carefully lift the stencil with the tip of the knife and place it between two pieces of scrap glass to dry. Stencils, if carefully handled, will serve for many decorations, and are useful when making several of the same design.

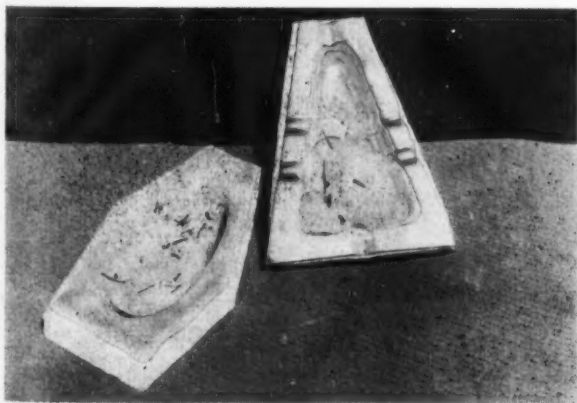
FIRING THE PIECE

Next, the glass is placed on the clay mold. Firing is the same as for clay wares; the start should be slow so as not to fracture the glass. The glass with its applied colors will soften and bend at cone 016, or 1450-1460° on the pyrometer. Slow cooling is necessary. Don't open the kiln until you can remove the glass with bare hands. It can fracture with too-rapid cooling just as with too-rapid heating.

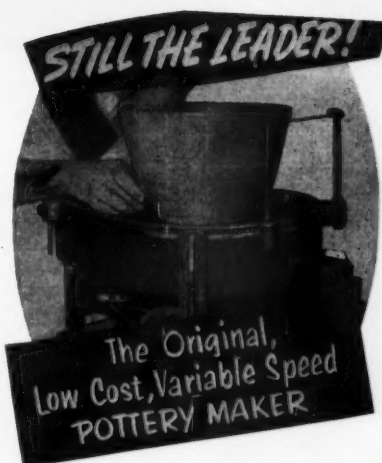
PANELS OF GLASS for room dividers or other decorative uses can be made on single sheets of glass and fired on flat shelves. As with the molds, the shelves should be coated with kiln wash. Spectacular effects can be achieved by using two sheets of glass, sandwiching between them bits of colored glass, glass threads, chunks of copper enamels or bits of copper wire.

The ceramist may wish to experiment using some of the low-firing pottery glazes. Not all of these work, as glass requires lower temperatures than are usual in ceramics. Gold and silver should go in a second firing.

Glass has the versatility and the unpredictability which always pique the interest and imagination of the experimentally minded craftsman. •



TWO GLASS TRAYS are shown in position in the molds, just after firing. Very slow cooling is needed to prevent cracking the glass.



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AMATEUR WINNERS at Asbury Park (l to r): Hand Modeling—1st prize, Lydia Bonin, Petersburg, Va.; 2nd, Everett Charters, Tappan, N. Y. Sculpture—1st, Harry Robinson, Maplewood, N. J.;

2nd, Trinette Royce, Mountainside, N. J. Top Row (l to r): Best of Show, George Stack, Greenville, S. C. Wheel—1st, Seymour Geller, Orange, N. J.; 2nd, Violet Northrup, Morgantown, W. Va.

HIGHLIGHTS from the HOBBY SHOWS



MOSAIC — First prize, Margaret Rancey, 16, Warren, Ohio.

EVERY SPRING, ceramic shows for the consumer and supplier pop up all over the country. This year was no exception, in fact many new ones were scheduled and successfully completed.

At the exhibitions, viewers can see the latest in supplies and equipment as well as the old standbys, and chat first-hand with the manufacturers and suppliers.

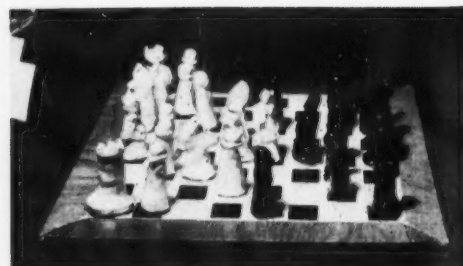
The two *big* shows are the "National", held this year in Columbus, Ohio; and the "Eastern", held annually at Asbury Park, New Jersey. One highlight is the competition of hand-made and/or decorated pieces. Some of the prize winners are shown on this page. ●



UNDERGLAZE—(R) First prize, Marion Garrett, Avon Lake; (L) Honorable Mention, Theo Bloomquist, Grosse Point Woods, Michigan.



SGRAFFITO—First prize, Marion Garrett, Avon Lake, Ohio.



CHILDREN'S DIVISION — First prize (Chess Set), John Bewer, Stow, Ohio.

Suggestions

from our readers

Tool Anchors

Why doesn't someone tell the makers of round-handled ceramic tools that they would stay put better if the handles were squared off? To keep my fettling knife, lace tool, etc. from rolling on the floor as soon as I lay them down, I wrap the handles with rubber bands.

—Mrs. Lou Houle, St. Louis, Mo.

Useful Ballpoint Pen Cartridge

The uses of an empty cylinder from a ballpoint pen are legion—it can be used for signing pots; for incising; for decorating the edges of bowls and plates when used flat; for decorating rims when the cylinder is upright; for punching holes in clay keyrings.

—M. I. Ryan, Windsor, Can.

Egg Cartons Become Sectionals

The small, round plastic containers used in restaurants for jam and jelly are convenient for mixing small amounts of colors in the studio. These can also be used to hold other small items like jewels.

These small containers fit into the paper-mache egg cartons to provide a covered container for carrying jewels and other small items from place to place. I have also found them useful as containers for small amounts of glaze and underglaze when teaching ceramics to children. It cuts down on the amount of glaze spilled when several children are using one jar of glaze.

—Flora Schmidt, Aurora, Colo.

Manana!

In throwing covered pots sometimes I haven't time to make the covers immediately. When this happens I carefully measure the diameter of the opening and later throw the cover to this dimension. When both pieces are dry they will fit.

—Mildred E. White, Malone, N.Y.

Practical Props

Corset stays and feather boning are very useful for inserting in the legs of figurines until they harden enough to support the weight of the trunk. Stays and boning are flexible and easily removed when you leave a small portion protruding that can be grasped with a pair of pliers. Remove as soon as possible to prevent cracking the legs. This also works well for slab sculpture.

Buckram can be shaped and stuffed with paper to form a core for modeling and can be left in to fire out. As this core absorbs moisture from the clay it will soften and shrink with the clay. When eggs are blown from the shell, the shell can then be used for shaping the bodies of small animals and birds. They will crack as clay shrinks but will fire out.

—Wilma Kinden, Algona, Iowa

Recovering Spilled Slip

When my students or I spill slip we often try every method that comes to mind to recover it. Recently I discovered that simply placing a plaster bat over the spilled slip was the best method. The plaster bat absorbs the moisture quickly and the clay then lifts easily to be mixed again in the slip.

—Robert M. Taylor, Graniteville, S.C.

Dollars for your Thoughts

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Raku

Continued from page 25

information is not given about the firing. It is impossible, for there are too many variables. Our situation that summer may not at all be the same as the situation under which you will work. This is precisely the beauty of raku firing: this is potting reduced to its ultimate simplicity. By great contrast to generally practiced potting techniques, practically each step here throws a great responsibility upon the person himself.

Here is the theme, the keynote to the three weeks of teaching pottery at Haystack. Primarily a rewarding and pleasurable way to pot, it is equally a sound teaching technique. No excuses can be made; but, is defense really necessary? For the reason that one is completely responsible to himself and for what results, so also does he have the privilege of exercising complete individuality in his work. Where, in a teaching situation, is it handled in terms of such basic approaches there can be no hard and fast rules or formulas. Even in a technical sense there are no clearly delineated rights and wrongs, one has the freedom of his own pleasure.

To many people such freedom can be frightening and it is here that the teacher is required to put forth his very best. When he knocks the props out from under people, so to speak, he must give a helping hand, not by supplying rules and limitations and formulas, but by building confidence and helping the student to realize and use his great creative potential.

This story does not give rules or instruction for every little step in making raku pots. That is not its purpose. Rather, its intent is to point out that with raku ware, as with almost any pottery, or for that matter any art, there are not the specific limitations most of us are prone to place upon our efforts. Even technically, limitations are constantly being removed and disproven. For an ultimate free and complete expression of ourselves creatively, our aim is to discard outward support, to build strength and flexibility within ourselves and, above all, an honest appreciation of ourselves.

For teacher or student, craftsman or hobbyist, raku ware is an interesting and rewarding experience. The above is an account of this experience as I have seen it, both from the teacher's and craftsman's viewpoint.●

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Ceram Activities

people, places & things

MID WEST CERAMIC SHOW: Memorial Hall in Dayton, Ohio was the scene of the first Mid West Ceramic Show.



Held on May 25 and 26, the annual event is sponsored by the Mid West Ceramic Association.

More than 275 pieces were entered in competition—the work of people from 12 years of age to over 70. Judges for the show were Thomas Bradrick, Jr., Dayton; Tom Koenig, Cincinnati; Robert Metcalf, Yellow Springs.

First place prizes in the amateur competition went to Emma Hinky, Lucille Buhl, Lillian Miller, Edna Hermeler, Dale Bennington, Mrs. Cameron, Hazel Mock, Mrs. Olive Tobas, Grace Evans and Lo Bordia Wood. Best of Show Awards went to Dale Bennington and, in the Children's Division, Mary Jane Heppner.

Professional first were won by Marie Smith, Bessie Baker, Mrs. Welling, Margaret Petus, Betty Mosier, and Marilyn Schiltz (pictured receiving her award from Jay Sinn, president of Mid West Ceramic Association).

Ceramic suppliers from the entire area participated, exhibiting in their booths the new and different supplies available to the hobby ceramist, and being on hand for general question answering and assistance. Chairman of the show was John Garwood.



NEW HAMPSHIRE CRAFTS: The League of New Hampshire Arts and Crafts opened their biennial craft exhibition at the Currier Gallery of Art in Manchester, March 4.



POTTERY from the N. H. Crafts Show. (L to r) stoneware bottle by Dean Maxfield Mullavey; branch containers by Peter B. Riley; teapot, cream and sugar set by Nan Bangs McKinnell.

One-third of the show, which includes all craft media, is accounted for in the work of 17 potters. This year's exhibi-

Continued on page 38

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CeramActivities

Continued from Page 37

tion is the sixth of its kind, and one finds a desire on the part of the individual craftsman to experiment with form, glaze, texture, color and design.

The exhibition was juried by Louisa Dresser, Curator, Worcester (Mass.) Art Museum; John W. Hatch, Department of the Arts, University of N. H.; and John A. Carter, Architect, of Nashua, N. H.

Preliminary work for the exhibition was carried out by a committee of craftsmen under the direction of Nancy Wheeler Craigie.

CRAFTSMAN'S FAIR: A new feature of the Twelfth Annual Gatlinburg, Tennessee Craftsman's Fair to be held July 27 through the 31st, will be talks and demonstrations by visiting craftsmen, nationally known in their fields. Each expert will be available one morning for consultation and one afternoon for a lecture and discussion.

Guest craftsmen will be Lili Blumenau, New York; Daniel Rhodes, Alfred (N.Y.); and Charles B. Jeffery, Cleveland.

MILWAUKEE ART CENTER: An outstanding presentation of craft activity was given at the Art Center October 30-December 14. This was the 38th an-



nual Wisconsin Designer - Craftsmen Exhibition and 161 pieces were selected for showing.

Frank Kulasiewics, Milwaukee, received Best in Show award for a group of three stoneware items. (Shown is a stoneware bowl, one of the group that won for Mr. Kulasiewics the \$50 Wisconsin Designer-Craftsmen award and the Clarence B. Olson \$25 award). Abraham Cohn, Milwaukee, was awarded a \$25 prize for a six-sided ovoid white vase and a \$25 award for a mosaic piece.

Jurying the show were Charles Lakofsky, Bowling Green State University (Ohio); Henry Kluck, Chicago; and Christian F. Schmidt, St. Paul Gallery and School of Art, Minn.

CRAFTSMEN OF CANADA FILM: The British American Oil Company of Canada shows how many Canadians are gaining increased satisfaction from

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WHERE TO SHOW

BELGIUM, OSTEND

July, August 1959

An international exposition of ceramics to promote ceramics as an art form will be sponsored by the Academie Internationale de la Ceramique and the city of Ostend. Several international prizes will be awarded. American ceramic craftsmen interested in submitting entries may write to Mr. Frank Edebau, Curator of Musee Communal d'Ostende, 66 Rue des Flandres, Ostend, Belgium.

D. C., WASHINGTON

August 21-September 25

The Seventh International Exhibition of Ceramic Arts at the Smithsonian Institution, Natural History Building at 10th and Constitution. Open to residents of Virginia, Maryland and the District of Columbia. Deadline for entries August 8; jury; entry fee, \$3 per category. Categories include pottery, enamels, stained glass, ceramic sculpture. For information write Mrs. Emma Lou Brady, 5607 Greentree Rd., Bethesda, Md.

KANSAS, LAWRENCE

November 8-December 4

The Sixth Annual Kansas Designer Craftsman Show at the Union Building, University of Kansas. Open to residents of Kansas and Greater Kansas City, Mo. Work eligible: ceramics, jewelry, silver-smithing, enameling, textiles, furniture, sculpture and mosaics. Deadline: October 28. Fee \$3; prizes; jury. Write to Marjorie Whitney, Department of Design, University of Kansas.

MINNESOTA, ST. PAUL

November 15-December 23

"Fiber, Clay and Metal" competition for American Craftsmen sponsored by the Saint Paul Gallery and School of Art. Accepted pieces will tour. Open competition in ceramics, metal, jewelry, weaving, decorated textiles, wood and enamels. \$2,500 in prizes and purchases. Juried show. Deadline for entry: October 15. Entry fee. For further information write to Fiber, Clay and Metal, c/o The Saint Paul Gallery and School of Art, 476 Summit Ave.

NEW YORK, NEW YORK

through August 30

The "Forms From Israel" exhibition, composed of all-media handcrafted objects, at the Museum of Contemporary Crafts. Twenty-six designer-craftsmen and four architects from Israel are represented in the show which includes ceramics, metal work on silver, brass and copper, jewelry, textiles, wood and basketry. The exhibition will be circulated throughout the U.S.

VIRGINIA, VIRGINIA BEACH

July 10-13

The Fourth Annual Boardwalk Art Show sponsored by the Virginia Beach Art Association. All creative media of original

work acceptable for exhibit and sale. Entry fee \$5 per artist. Deadline for entries: July 1. Cash awards and honorable mentions. Juried show. Write to Mrs. Gordon Atwill, 1604 Mayflower Apts.

HOBBY/TRADE SHOWS

NEW ENGLAND CERAMIC SHOW,

Horticultural Hall,
Boston, Massachusetts

September 18-20

Second annual ceramic show sponsored by the New England Chapter, Ceramic Leagues, Inc. For information write Paul Anderson, Jr., Program Director, 65 Middle St., Woburn, Mass.

THIRD ANNUAL CERAMIC

AND HOBBY SHOW,

Civic Auditorium,

Seattle, Washington

August 27-30

The Third ceramic and hobby show of Seattle will be held in the Civic Auditorium, Third Avenue North and Mercer Street. Hours 2-10 p.m. daily.

SUMMER WORKSHOPS

CALIFORNIA, LOS ANGELES

June 22-August 7

University of Southern California of Los Angeles. Instructors F. Carlton Ball, Susan Peterson and George James. Classes in Studio Pottery, Architectural Ceramics and Industrial Ceramics Design. Write to Fine Arts Department, University of Southern California, University Park.

CANADA, NORTH HATLEY, P.Q.

June 22-August 22

"The Workshop" summer classes of three week periods. Instructors: Gaetan Beaudin, graduate in ceramics of Montreal Ecole des Beaux-Arts. Courses for beginners and advanced students. Write to The Workshop, P.O. Box 181, North Hatley, Province of Quebec.

CONNECTICUT, BROOKFIELD

through Sept. 18

Enamels by Peter Ostuni, Harold Pride, and Kathe Berl; Experimental Clay Techniques by Albert Jacobson; Ceramics by Roberta Leber. Write to Harold H. Todd, Jr., Brookfield Craft Center.

CONNECTICUT, NEW CANAAN

June 29-August 21

8-week courses in clay sculpture, ceramics, mosaics. Ceramic workshop available for students. Instructors: Thomas Morin, Jacob Lipkin, Tuano and Jane Kauppi. Write to The Silvermine Guild School of Art, Silvermine, New Canaan.

INDIANA, INDIANAPOLIS

June 15-August 28

American Art Clay Company workshops in ceramics and metal enameling. Two week courses in each throughout summer. Write American Art Clay Company, 4717 W. 16th Street.

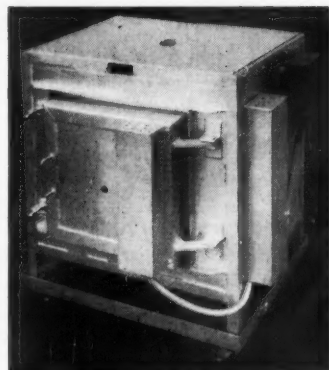
NEW YORK, ALFRED

June 29-August 7

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Continued on page 40

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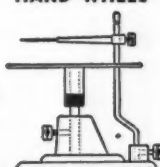
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Itinerary

Continued from page 39

NEW YORK, NEW YORK
through July 24

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NEW YORK, SYRACUSE
July 6-August 14

The Chautauqua Center of Syracuse University. James Achuff has been appointed to the visiting faculty to teach ceramics from July 6 to August 14. For details write The Chautauqua Center.

NEW YORK, WHITE PLAINS.
July 6-August 4

The Westchester Workshop ceramic instructor, Estelle Halper; glazing and firing instructor, Audrey Anson; enameling instructor, Douglas Laughlin. Write to the Westchester Workshop, County Center, Westchester County Rec. Comm.

NORTH CAROLINA, BRASSTOWN
June 29-July 11
October 19-31

Craft courses in woodworking, wood carving, weaving, pottery. Pottery for beginners, October only. Write to Georg Bidstrup, Director, John C. Campbell Folk School.

NORTH CAROLINA, PENLAND
June 22-August 22

Three-week courses in ceramics and enameling. Instructors, Mrs. Harvey Chase and Anthony Haruch, ceramics; Mrs. Rissie Sparks and Oliver Blanchard, enameling. Write to the Penland School of Handicrafts.

OHIO, COLUMBUS
August 3-7

Formal instruction by Ohio State University and Columbus Art School personnel. Open to qualified teachers. Write to Richard G. Bauer, Teacher-Consultant, Harrop Ceramic Service Company, 3470 E. Fifth Avenue.

OHIO, YELLOW SPRINGS
July 5-18

Antioch College. Pottery and Ceramic Sculpture. Instructors: David Porter Hatch and Helen Richter Watson. For details write to Director of Continuing Education, Pottery-Ceramics Workshop.

OREGON, SALEM
July 13-August 7

An extensive arts workshop program is underway by the Marion County Centennial Association and the State Higher Education System. Ceramics (pottery, including wheel-throwing) is taught by Hal Riegger. Advance registrations required. Write to the Salem Extension Center, 565 Capitol St., NE.

Continued on page 42

This is CM's
Over-the-Summer issue!
The next issue will be the BIG
Back to School—Back to Work
number.
Watch for it in September!

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Letters

Continued from page 16

sures must be taken so the practice does not continue.

The Southern California Designer-Craftsmen is a new organization whose membership stands at more than 100. It is an organization dedicated to education and the furthering of good design in the crafts. We feel that through the printed word, the student-craftsman and the public at large may come to know and appreciate the best in handcrafts. This organization wishes to suggest that the following corrective measures be undertaken by juries that nepotism may not become rampant among our highly esteemed national exhibits.

1. All jurying should be done by secret ballot.

2. Jurors must be instructed to decline voting for awards on objects made by their friends, relatives, students or colleagues teaching in the same institution.

3. Jurors should be instructed in the technical aspects of an object by their informed fellow jurors if the need arises, but no coercive attempts should be made by one juror upon another.

We understand that additional work will be entailed if there is acceptance of some of these points, but action is necessary if our national exhibits do not wish to drive away the sincere craftsmen from competition.

HUDSON ROYSHER, Chairman
Southern California Designer-Craftsmen
Los Angeles

. . . Hurrah for Carlton Ball's letter! I thoroughly agree with his view on judges and judging! So, I am sure, do many others.

I have been interested in ceramics since 1906, and in your magazine since it started. I find your many photographs of great help and inspiration. I hope you will continue to increase them. Here in Arizona, where we are far from museums and exhibitions, your photographs of work currently being done keeps us abreast of present trends . . .

CATHERINE A. LANCASTER
Tucson, Arizona

CeramActivities

Continued from page 38

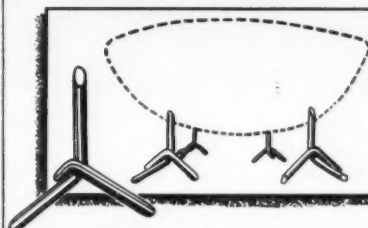
their leisure hours by creating beautiful handicrafts. A new 16-mm color movie, entitled "Craftsmen of Canada", traces the development of handicrafts from ancient times and shows how different races brought their native handicrafts to Canada.

The Canadian company uses handicrafts to decorate their buildings and sponsor a Canadiana program for the promotion of folk arts and crafts.

The film is designed to be shown to community groups of all kinds. Prints may be obtained from British American Oil Co., 800 Bay St., Toronto, Canada.

Back to School—Back to Work
See September's CM

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Please send remittance (check or money
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CERAMICS MONTHLY
4175 N. High St. Columbus 14, Ohio

Strictly Stoneware

Continued from page 14

I believe that some ceramic supply com-
panies have had so many puzzling experi-
ences with colemanite that they do not
keep it in stock. In place of colemanite,
they keep a raw material termed Gersele
borate which they sell for colemanite.

The only noticeable difference between
colemanite and Gersele borate seems to
be that sodium is present in a small quan-
tity—not enough to change the character
of glazes. Gersele borate replaces cole-
manite perfectly as far as art potters are
concerned. So if suppliers wish to sell
Gersele borate as colemanite, it should be
quite acceptable and will correct some
confusion in the use of colemanite. Ger-
sele borate seems to be quite consistent
compared to colemanite.

ALTHOUGH THE information
on glaze-making materials which I
have included in this series of articles
can be found in one form or another
in several books, I have repeated it
with additional comments because
every potter must continually go over
these facts and add to them from his
personal observations and experiments.

To memorize this type of informa-
tion is not enough. Nor is the making
of glaze tests alone. A potter must
learn what the materials are supposed
to do when used in a glaze. He then
must make the glaze tests and de-
scribe the fired results of the tests in
his notebook. By combining theory
with practice, the potter will develop
a knowledge and intuition concerning
materials. This knowledge and intui-
tion he must have in order to make
good pots. •

Itinerary

Continued from page 40

TENNESSEE, GATLINBURG

through July 21
Pi Beta Phi School and University of
Tennessee. Courses offered: Advanced
Pottery (Barbara McDonald, instructor);
Beginning Pottery (McDonald); Metal-
work (Marian G. Heard, instructor);
Beginning Enameling (Helen Worrall,
instructor); Advanced Enameling (Wor-
rall); Beginning Jewelry (C. Jane Glass,
instructor); Advanced Jewelry (Glass);
Craft Design (Jean Hemphill, instruct-
or); Weaving (Berta Frey, instructor).
Write to Pi Beta Phi School, Gatlinburg.

VERMONT, LUDLOW

July 6-31
Two-week ceramics classes, both basic
and advanced techniques. Instructor,
John Lowree, Alfred University. Write
to Ronald Slayton, Director Fletcher
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Write to Fidalgo Allied Arts, Box 476.

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